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THIS COLLECTION OF REPORTS IS PRECEDED BY A BRIEF PAPER ON TEACHING COMPOSITION, AND EXCERPTS FROM ALBERT H. MARCKWARDT'S KEYNOTE ADDRESS ON THE INCREASING IMPORTANCE OF THE JUNIOR COLLEGE IN EDUCATION AND THE AIMS AND CONTENT OF LITERATURE COURSES IN THE TWO-YEAR COLLEGE. THE REMAINDER OF THE DOCUMENT INCLUDES THE SUMMARY REPORTS AND RECOMMENDATIONS OF THE SEVERAL WORKING COMMITTEES ON "PROGRAMS FOR THE DISADVANTAGED," "PREPARATION OF TEACHERS FOR THE TWO-YEAR COLLEGE," "ARTICULATION FROM HIGH SCHOOL THROUGH THE FOUR-YEAR COLLEGE," "THE AIMS AND CONTENT OF COMPOSITION COURSES," AND "AIMS AND CONTENT OF LITERATURE COURSES." (BN)

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NCTE - CCCC NORTHEAST REGIONAL CONFERENCE ON ENGLISH IN THE TWO-YEAR COLLEGE

Rhode Island Junior College

Providence, Rhode Island

April 21, 22, 1967

WORKSHOP REPORTS

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U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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A P.R E F A T O R Y G E S T U R E

At the opening session of the Conference, workshop chairmen were asked to speak briefly about the subject of their workshops, and to give some idea of the expected scope of discussions to be held. Carl Cochran, chairman of Workshop V, read the following paper as part of his explanation of the problems of teaching composition. The author is his son.

STUDENT TO TEACHERS

The most exciting thing about a course in composition is that it is a course in thinking, questioning, forming ideas, sensing, and communicating. All of these make up writing. It is also something that can be loved because it is human, alive, and emotional. You know this (If for you writing is not these things, stop trying to teach it), but most of your students--especially if the course is required--will think that writing is dull and irrelevant. In order to teach the skills and joys of writing, show your enthusiasm for it: Go to the masters. Spend the first six weeks studying in depth novels, several short stories, poems, essays, and a play. Talk at length about the works; point out what respected writers do that makes them prominent. Above all, challenge your students with the themes in the works and your ideas about them. Make them question; threaten them with ideas (writers are often trail-blazers) so that they wake-up and begin to think. Students can sense within two weeks how much a teacher cares for his subject. If you love literature and writing, show your love for it; students will respond. If not, get out of teaching it.

After you have studied several works, it is time to begin teaching composition. The best start is with the critical essay form. Assign papers comparing several of the works that have been studied. Don't, however, stick to only the critical essay form. Short stories and poems are often better forms for getting students to open themselves up and articulate their observations and ideas. Teach as if your students were all potential poets, novelists, or essayists: We love to be flattered with such respect; and we respond to it by working to please you.

Rewriting papers is the best way a student can learn how to write. Have students do over papers, according to your comments both on the papers and in conference with the students, as many times as necessary. If the form needs to be changed--perhaps a short story form is more suitable than an essay form--give your students the time to make the change. It will help them to understand the strengths and weaknesses of each form. Don't fret about time or meeting syllabus quotas. If you teach writing on four papers that are worked on at length, then your

goal is accomplished. Students know when you're rushing through something.

Make the composition course a study in ideas, in perceptions, in views of the world and of life, and make the writing grow from the thinking. Both the students and you will enjoy yourselves and learn more.

Malcolm H. Cochran
Senior at New London, N.H., Central School

Excerpts from the

KEYNOTE ADDRESS

BY

Dr. Albert H. Marckwardt, President

THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH

The reasons for interest in the two-year college are plain. There are 700 two-year colleges - or there were, the last time I counted. The two-year colleges now have 25 percent of all students enrolled in higher education. We have been told that over the next decade there will be established in the United States one two-year college per week. And we have been told that in less than a decade, 75 percent of the students who enter college for the first time will enter a two-year college.

Undergraduate curricula, as now organized, usually consist of two components. One of these components relates to the student's field of specialization, usually attacked in the third and fourth year of his collegiate career.

The other component, often labeled "general education," is dual in purpose, consisting in part of certain minimal requirements without which the student does not merit the seal of the baccalaureate, and in part of an introductory experience in each of the broad disciplines -- the natural sciences, the social sciences, and the humanities.

Traditionally, departments of English in our colleges and universities have exercised two functions with respect to the general education component of the curriculum. One of these functions represents the minimal requirement portion of the general education component - the guarantees of what might be optimistically described as a "higher literacy." This function has usually been satisfied by the freshman composition course.

The second function has sought to give the student some experience in the humanities - more often than not through a course in literature.

This gets back to you. If we are to look forward to virtually doubling the number of two-year colleges in the next ten years -- 700 plus 600 -- and if these 1300 colleges will be enrolling 75 percent of the students entering higher education -- then, by 1977, you and your colleagues will have acquired the major share of responsibility for the general education component of American higher education. Whether you are ready for it or not, whether you want it or not, you are having a tremendous professional load thrust upon you.

I am not trying to frighten you. I am trying to suggest that it may be time to begin thinking in a new vein. What I have pointed to indicates that you will be in a unique position to shape the future of American general

education, that you will have an important voice in defining its goals, and that yours will be the bulk of practical experience in devising ways to attain them.

I can see certain advantages in the situation. In the first place, since you will have little to do with collegiate fields of specialization, your attention will of necessity be focused upon the general education element; there will be little to divert you, and this will be particularly true of English departments. Second, you will be in a position to know your incoming students better than any four-year institution drawing its students from a larger area possibly can. Third, you will enjoy the advantages, generally, of a full-time professional staff, not one composed of part-time degree candidates, or of teachers of English majors who scurry from the freshman course into their advanced seminar in Spenser or Milton with a sense of relief. I know you have problems, serious ones, but this is the bright side of the picture and it must not be overlooked in the general gloom.

Thus far, I have spoken in general terms; I was supposed to address you on a specific topic, but I felt that I could talk intelligently about it only in terms of the general two-year college context.

The topic to which I was asked to address myself is "The Aims and Content of Literature Courses in the Two-year College." To allude to a phrase from Matthew Arnold, it might be said that the aim is to make the student less of a barbarian, less of a philistine -- in short to civilize him. This is to be done through introducing him to experience and engagement with great art. If I sound moralistic or snobbish, I apologize; it is not my intention. We haven't given up trying, I suppose, to realize a cultural ideal which is essentially aristocratic in a democratic society. And I hope we don't. This is a faith that is important to keep.

What is equally important is the nature of our effort. We must make the effort with a clear notion of where the students are when we get them, with a concept of goal realistically adjusted to twentieth-century American culture, and with an intelligently conceived plan of realizing the goal, tempered by what we know of the way in which people learn. Anything short of this invites disaster, or at the least, results in futility.

What we must recognize first of all about literature, and all the arts for that matter, is the amount of exposure required before any significant amount of the depth and richness of a great work is revealed to the beholder, reader, or listener. Hamlet, Paradise Lost, a Mozart quintet, a painting by El Greco are, as someone has said, "treasure troves that can be mined during a man's lifetime without being exhausted."

English and American literature, taken together, constitute a staggering number of great and near-great works. Consequently, it is probably unrealistic to expect the majority of graduating high school seniors to have more than a glimmering of the entire tradition.

It is, however, quite within the realm of possibility for the same

graduate to know a half dozen poems by two or three Victorian poets, and to be able to say a number of valid things about Browning and Tennyson as individual poets -- but he has learned these by experiencing the works of literature as entities, not as points on a continuum.

The conclusion to be drawn from this is reasonably clear. The literature survey as an introduction to literature has invariably failed in the past and will continue to fail -- in foreign languages as well as in English. I have just seen it happen with a survey course in German literature which my daughter, a college sophomore with at least a reasonable amount of literary sensitivity, has been exposed to. The inherent complexities of the literary tradition and the relative immaturity of the beginning college student preclude any other outcome.

There are, of course other bases of organization, quite extensively discussed by Hoyt Trowbridge in his chapter on Introductory Literature Courses in the NCTE volume, The College Teaching of English. He mentions, among others, literary genres as an organizational scheme, the general humanities type of course, which ranges outside the field of English literature, and the New Criticism type of course, often given over to the close reading of lyric poems in an effort to develop the students' interpretive and critical powers. They all have their strong and weak points, and this is a chapter which merits close reading in any consideration of this problem.

There are other dangers in the beginning literature course, which might conceivably loom larger in the two-year college than in the four-year schools. There is the danger of distorting a reasonable relationship between art and life, and while a few teachers can get away with it, most of them can't.

And then there are the myth and symbol hunters. Of course there is symbolism in literature, more of it in some works and in some periods than in others, but it should be handled delicately, if at all, and certainly not with a bludgeon.

After all, what is it that we want to develop? Interest and involvement in literature, response to it. The sense that literature is only occasionally an escape from, but more often an engagement with life. And the medium of this engagement is language, just as it is the medium of the student's own experience and engagement with life.

Here is where we come to another fortunate circumstance in the structure of the two-year college. Since the vast bulk of its work consists of a beginning composition course and the introductory literature -- or if they were combined my point would be even more valid -- many teachers will have these as a dual obligation.

If in the composition course the emphasis is placed not upon language as a formal cloak, a medium separated from content -- and too often a content with which the student has nothing but the feeblest involvement -- but upon language as an expression of the creative insight which every human being has to some degree, if we encourage his interest, ability, and desire in expressing it, then

this will form a natural bridge to the study of selections, pieces of language, where the highly gifted have done the same thing.

In view of my own field of specialization, which I have not mentioned up to the present, I feel that interest and involvement in literature, and response to it, will be better achieved by those who are what I would call linguistically sophisticated; those who have the knowledge which will enable them to question or to reject much of the folklore and poppycock about language which one encounters in much critical writing; those who have had the experience of working with language closely and analytically, so that their powers of observation have been sharpened. I must confess, however, that in my own school experience, I was taught to experience literature profoundly by teachers who were sensitive to language rather than knowledgeable about it. Nevertheless, when a knowledge of the structure and operation of language can sharpen that sensitivity, it is to be welcomed. And this constitutes a challenge to the linguistic fraternity to extend their inquiries somewhat more widely than they have.

I am quite aware that what I have said has given you precious little in the way of practical suggestion. I am equally aware that the usual complaint levelled at institutes and workshops on the part of those who attend them is that the speakers are always up in the clouds, having little to offer in the way of specific techniques or answers to questions about classroom procedure.

I can neither answer your questions, make your decisions, nor work out your techniques. Your collective wisdom and experience in these matters vastly overshadows mine -- you have been on the firing line. But specific answers are the final, not the first stage of a process of thinking together, of working out problems. One must begin with a concept, a theory, a model, a picture of the whole, call it what you will. This is what I have tried to present -- the patterns of shapes of the educational process and experience, which belong to what Yeats called, "the whole man, blood, imagination, intellect running together." He should have added language to the list. But it is not until we see the whole that we can even begin to decide upon the practical tasks -- a responsibility which I am happy to leave with you. May I wish you the best of success.

WORKSHOP II - PROGRAMS FOR THE DISADVANTAGED

Workshop II unanimously concurs in the philosophy expressed by one of its consultants, Richard Corbin, in the Bulletin of the National Association of Secondary School Principals.

In an article entitled English Programs for the Disadvantaged, Mr. Corbin says:

> "The moment we begin talking or thinking about disadvantaged people, we run the risk of seeing them only in the abstract. 'A slum is a slum,' we reason with semantic naivete, 'and what is true of one slum dweller is true of them all.' Thus when we are moved to action by such broad directives from above as 'Away with poverty,' 'Down with ghetto housing,' 'Up with education,' we are more likely to be guided by myths, legends, and other assorted hearsay than by any real and first-hand understanding of the human condition involved.
>
> "Since most of us have had no more direct experience with the slum than what we have read in Oliver Twist, seen on our television screens in 'East Side, West Side,' or observed fleetingly from the family car, lost and speeding through that 'awful section at the other end of town,' this is perhaps not at all surprising. This is, perhaps, one main reason why we grow impatient because the nation's war upon poverty and ignorance seems to yield so little measurable progress. That is why we are so taken aback when, after the torrent of words and the sizable-seeming appropriations we have expended on their behalf, the disadvantaged in Watts, in Cleveland, in Bedford-Stuyvesant grow angrier and more violent. Some of the people who make up our subculture, it seems, are impatient too.
>
> "Education for the disadvantaged means chiefly English for the disadvantaged, since our language is central to all other aspects of our culture. Without the ability to speak, read, and to some extent write the standard dialect, the individual, whatever his inherent but unrealized intelligence, can never hope to enjoy vocational success or social acceptance. Without some involvement with our literature, he has small chance of lighting the fires of his imagination or gauging and pushing out toward the horizons of his humanity."

The deliberations of the Workshop were influenced in great measure by these four assumptions made by Mr. Corbin:

> "1. All youngsters, whether reading on grade level or one or two years below it, will respond to good literature which expresses problems and ideas of relevance to them as well as to truths (whether set in realistic framework or in myth and legend) which they recognize as valid.

"2. Increased interest in what is read will lead to desire for increased skills.

"3. If encouraged to express themselves, students will welcome opportunities to do so, orally and in writing.

"4. Emphasis on correctness may well be deferred until students are expressing themselves with directness, honesty, and a real desire to communicate their ideas to others both in speech and writing."

Workshop II therefore rejects the concept of "disadvantaged." All humans, by virtue of their potential, are responsive to good instruction and good example. Unfortunately, good instruction and good example have been flagrantly lacking in some communities. Where the lack exists it must be supplied at all levels. Hence the following measures are recommended:

1) We must concentrate on the individual to the maximum extent, encouraging him to develop into responsible adulthood.

2) The notion of "college" is not to be construed only as a standard of academic performance but primarily as a means of enabling the student to engage with an adult world in adult terms. This assures that the two-year college involves the student rigorously in subject matter at his level of performance, such subject matter to be directed ultimately at increasing literacy.

3) Top priority must be given to the Workshop's proposal that the new National Committee for English in the Two-year College explore and seek to establish programs that will eradicate judgmental distinctions of student ability, such programs perhaps requiring entirely innovational formats and certainly encouraging coordination and collaboration between college and school staffs.

4) While time did not permit a detailed examination of the instructional programs recommended by Workshop members, it was agreed that unremitting attention must be given to the content of material to which the student is exposed. Such content must first engage and involve the student, whether it be contained in texts, paperbacks, films or film strips, or any other medium.

5) The first four recommendations imply the fifth: that flexibility in format and content of the programs is as essential as the understanding and support of colleagues, administrators, and governmental agencies.

Chairman, Bernard Blau, Staten Island Community College

Recorder, Joseph Cambridge, Corning Community College

Co-recorder, Nicholas Covenhoven, Becker Junior College

Consultant, Richard Corbin, Hunter College High School

WORKSHOP III - PREPARATION OF TEACHERS FOR THE TWO-YEAR COLLEGE

1. The first problem to arise was that of defining the term English, since the training of teachers must inevitably be determined by the nature of the subject to be taught. Consensus was not reached on this point; positions varied from English as the study of great works of literature to English as a means of assisting students to communicate more effectively in the culture of which they are a part.

2. Whatever English may be, the members of this group agreed, with only one or two exceptions, that an essential element in the training of junior college English teachers should be a strong internship program. While people were obviously thinking of very different kinds of programs, many favored an internship in which the student would be a full-time employee of a junior college--perhaps with a lighter teaching load than that of regular faculty--and would receive supervision not only from the college in which he was teaching, but also from the graduate school in which he was pursuing his advanced study.

   a. It was agreed that substantial financial support would be necessary to make such a practice feasible.

   b. It was further agreed that great care must be exercised in identifying those persons who would supervise the interns' teaching and that competent supervisors are few in number.

3. Members of the group individually identified what they considered to be the chief deficiencies in their own preparation for community and junior college teaching.

   a. It is significant that of the twenty-odd participants, only one had consciously identified teaching in the two-year college as his professional objective at the time he was doing his graduate work.

   b. Inadequacies cited included the following: preparation for teaching of remedial courses; advanced work in composition and rhetoric; preparation in the teaching of composition; linguistics, including such fields as history of language, sociolinguistics, and psycholinguistics; background in the philosophy and function of the community college; substantive study of the mass media of communication.

   c. No member of the group expressed any feeling of inadequacy with regard to any aspect of literature.

   d. It was agreed that graduate study in English should place less emphasis on literature and more on fields mentioned in paragraph b above.

4. Several individuals agreed with the observation that one of the problems in teaching English Composition is that we who teach English know almost nothing

about the process through which individuals learn to handle language effectively.

5. Considerable stress was placed on the need for articulation of many forms:

   a. High school - junior college articulation is important in leading to greater unity of effort.

   b. Junior college - four-year college articulation is important to insure curriculum continuity and to develop among the four-year college staff a feeling of confidence in the two-year college.

   c. Junior college - graduate school articulation is important if we are to establish junior-college teaching as a respectable professional activity and if we are to recruit high calibre students for junior college faculty positions.

6. Generally, the group endorsed the recommendation contained in the NCTE publication Research and the Development of English Programs in the Junior College. One of the consultants, along with two or three members of the group, felt that the proposal was inadequate and unimaginative and would do little more than perpetuate the weaknesses of the present system. One person felt that the work in professional education was unnecessary. The statement approved reads as follows:

   The following components (normally interpreted as courses) should go into the preparation of teachers of English in junior colleges, that is, persons who are still in the university when they decide to teach in junior college. Some components may be taken or otherwise experienced at either the undergraduate or graduate level. While the preparation is conceived as a five-year program, it should be considered as an extended master's degree program in cases where there are deficiencies in undergraduate preparation or in available graduate offerings:

   1) Undergraduate program, including breadth; natural science, social science, humanities, foreign language.

   2) Concentration in English, undergraduate and graduate:

      Literature: main periods and genres of English, American and world literature; criticism.

      Language: history of the English language; modern grammar or grammars, and usage.

      Composition: advanced expository and argumentative writing; essentials of rhetoric, logic, general semantics, and problems of mass communication.

      Speech: public speaking and oral interpretation. Thesis, and/or comprehensive examination for master's degree.

3) Professional education:

Methods of teaching English, including analysis of problems and materials in language, literature, composition, and reading.

Background in the functions and problems of the junior college.

Supervised teaching in the junior college; student teaching or internship, preferably following or linked to the study of methods.

Chairman, Roger A. Richards, North Shore Community College

Co-chairman, Dana Woodbridge, Monroe Community College

Recorder, Herbert B. Dewey, University Agricultural and Technical College

Co-recorder, Desire Goldsmith, North Shore Community College

Consultants, Roger H. Garrison, AAJC

Michael F. Shugrue, MLA

Lawrence M. Stratton, Rhode Island College

WORKSHOP IV - ARTICULATION: FROM HIGH SCHOOL THROUGH THE FOUR-YEAR COLLEGE

In this workshop we have attempted to address ourselves to the answers rather than to dwell only on formulating questions, which are all too familiar to us.

1. Articulation with high schools

Our concerns here fell into two categories. First, we concluded that there is a serious need for better understanding between high school and junior college faculties. The junior college, it was felt, must take the iniative in arranging meetings between the two groups, and these meetings should be primarily concerned with an exchange of information rather than with any attempt to suggest curriculum and procedures to one another. As a start, we should have had more here at this meeting. Secondly, articulation with parents of junior college students was identified as a problem area, because these parents often have unrealistic preconceived notions either about vocational skills programs or about liberal arts programs. Parents need to be made aware through meetings, publications, and "showcase" demonstrations of the range of possibilities available to two-year college students.

2. Articulation with four-year colleges

The need for articulation with four-year colleges is as great as the need already identified with respect to high schools, and, once again, it seems that it is the junior college which must take the initiative if this understanding is to be achieved. Two practical avenues of approach were discussed: first that the chairman of a junior college English department arrange conferences with the chairmen of four-year college English departments; second that faculty members from two-year colleges and four-year colleges meet to promote greater understanding, especially at the freshman and sophomore level. Again this is done with the understanding that neither institution will dictate to the other.

As a workshop, we propose that a committee be nominated to discuss and begin acting upon a Study Skills Center whose function would be to conduct courses in English composition and related communications skills for all students between high school and the first year of college, possibly even requiring such a course for admission to any college program. We emphasize that this would be a regional service available to all colleges in a given area. We further propose that this be as a suggestion at the NCTE Convention.

Chairman, William H. Rizzini, Roger
Williams Junior College

Recorder, Miss M. E. Finger, Roger
Williams Junior College

Consultant, James E. White, Rhode Island
College

WORKSHOP V - THE AIMS AND CONTENT OF COMPOSITION COURSES

The session opened with the Chairman's suggestion that the group consider, as a guide to an understanding of the aim and content of composition courses, the virtues and weaknesses of multiple and conflicting definitions of rhetoric. Lauded, on the one hand, as "essential to the health of culture" and the life of society, and damned, on the other, as a mere "buzz-phrase generator," rhetoric was further defined by group members as "the art of persuasion," a skill having to do with "strategies of prose discourse," "the body of knowledge divisible into discovery, disposition and style." Accepting no single definition as conclusive, the group moved to a discussion of specific approaches to teaching composition.

Unanimously agreeing that students need and deserve to feel themselves involved in new and significant study, the participants wrestled with the problem of how to incorporate into a composition course the necessary teaching of grammar without dulling student interest, making the learning of grammar an end in itself, or obscuring or neglecting altogether the bigger problems of composition. Various remedies were proposed: (1) students could be instructed to set down their ideas first, and then instructors could point out any obstruction of thought by faulty grammar; (2) students could use programmed learning texts in grammar, permitting them to study only those grammatical areas in which they have weaknesses; (3) students might learn grammar painlessly through observation of its proper use in literary models. All participants agreed that composition-teaching should begin with ideas, the primary value of composition-writing, and proceed to discussions of grammar and usage.

The choice of composition topics and the stimulation of students' creative and critical thought next concerned the group. Many members acknowledged that too frequently poor compositions could be traced to poor topics. While some participants recommended the use of literary models, most held that these tend to intimidate the beginning writer by their formality and/or polish. The latter faction urged that students be encouraged to write about their own ideas and feelings, and preferably, about current issues. Moreover, students should be encouraged to write naturally and simply. To lessen the frequent and unfortunate gap between the naturalness of their oral speech and the artificiality of their written language, one participant suggested that students be allowed to tape-record their ideas and later translate these into written form.

Finally, students should be required to analyze and criticize their own themes. Another participant suggested a four-question pattern as both a guide to the composition itself and a yardstick for the subsequent analysis: Why am I writing? Who will read it? What shall I write? How shall I write it?

The question of revision and grades as tools for teaching composition next arose. Some participants recommended that the correction of all errors be required before a grade is validated, or set down officially in the instructor's grade book. According to this suggestion, two grades might be given a composition: the first for the paper as it is originally submitted, a second for the corrected manuscript. Most participants deplored the assigning of two grades, one for content and the other for style, to a single composition. Content and style they felt to be inseparable.

Recognizing that an English composition course is often unrealistically expected to be all things to all men, the Workshop V members concluded their discussions with the recommendation of the following as valuable and feasible aims for a composition course:

(1) to try to make the student know he has something valuable to say, to teach him his own significance, to encourage him to have confidence in himself;

(2) to motivate the student to want to write well, i.e., to prefer simple, natural, effective writing over merely correct composition;

(3) to encourage the student's attitude toward his own writing to be honest, authentic and genuine;

(4) to teach him strategies for canvassing his own mind and attacking his subject, such as cause and effect, similitude, analogy, authority, testimony, origin, development, antecedents.

Chairman, Carl Cochran, Colby Junior College

Co-chairmen, Louis E. Murphy, Bucks County Community College

Jean H. Laurie, Keystone Community College

Recorder, Rose Marie Sweeney, Corning Community College

WORKSHOP VI - AIMS AND CONTENT OF LITERATURE COURSES

Luke Zilles, Berkshire Community College, Pittsfield, Mass.
Paper: "The Poem as Love Object"

Beginning with an analogy between poetry and the effect on the mind of the film Blow Up, Mr. Zilles felt that they are both "cool" in McLuhan's sense, demanding a high degree of involvement. Since poetry originally antedated the printed word, it is designed to leave much to be filled in by the reader. The problem is how to teach poetry to students whose senses have been dulled by past overteaching - too much explanation and interpretation. Ideally, they should be able to "learn" poetry themselves but, since imagination is suspect in our society, they are not emotionally literate when they enter our colleges.

The first object of the teaching of poetry is to revive the emotions. To do this, one must begin by approaching the poem as an adventure in the senses. Rhythm, imagery, and rhetorical figures should be stressed. Descriptive rather than prescriptive language should be used so that the student may respond emotionally to the poem's beauty of form. As Susan Sonntag has said, we need an erotics of poetry.

Discussion brought out the fact that students also need help in getting at the meaning of a poem. How should one begin the teaching of poetry? John Ciardi begins with poetry as play, while Luke Zilles would begin with the senses. The instructor's own enjoyment can be communicated by his enthusiasm. The end of the teaching of poetry is total enjoyment: use of the mind as well as the senses. The instructor must start "hot" - with much filling in of information - so that the student ultimately may experience "cool" enjoyment.

Mrs. Julia Seibert, Garland Junior College, Boston, Mass.
Paper: "The Literature Program of the Two-year College - Individually Tailored for Each Institution"

Mrs. Seibert described the highly successful program at Garland Junior College in which senior art majors may illustrate a poem or a poet's trend of work instead of writing a conventional research paper. The student also turns in a bibliography and note cards and writes a defense of the illustration. Several samples of student art work were shown in which even the materials used were carefully selected for their meaning, such as yellow silk to show intense emotional experience or charcoal to illustrate the black and white of Puritan thinking.

Garland's 350 students are divided about equally between home economics and art majors so that there is a wide range in verbal ability because of little correlation with either area. All students cannot be reached but all should have the opportunity of exposure to the great works of literature. The enthusiasm of a few will be communicated to many. Senior literature courses are selected with great care by the students, and it has been found that their method of expression has improved two or three levels after they are allowed to use art as a

supplementary means of expression.

Most students at Garland are terminal, but there has never been any problem in transferring their English credits. Discussion brought out the point that there could possibly be some transfer difficulty in such a program - in which case the students should be told of it. The course could then be taken as an elective with its value to the student as an experience undiminished.

SUMMARY

All of the thinking in Workshop VI seemed to stress adapting literature courses to the needs of the students. Many are handicapped because of lack of success or poor teaching in the past. They must be exposed to worthwhile literature; the first step is enjoyment. Success should result in more discriminating reading.

Chairman, Allen V. Hanson, Orange County Community College

Co-chairman, Joseph Keefe, Ulster County Community College

Recorder, Dorothy Hiller, Dean Junior College

Co-recorders, Sister Marie Therese, Mount Sacred Heart Junior College

Mrs. Beulah Reimerr, Middleburg, Pennsylvania